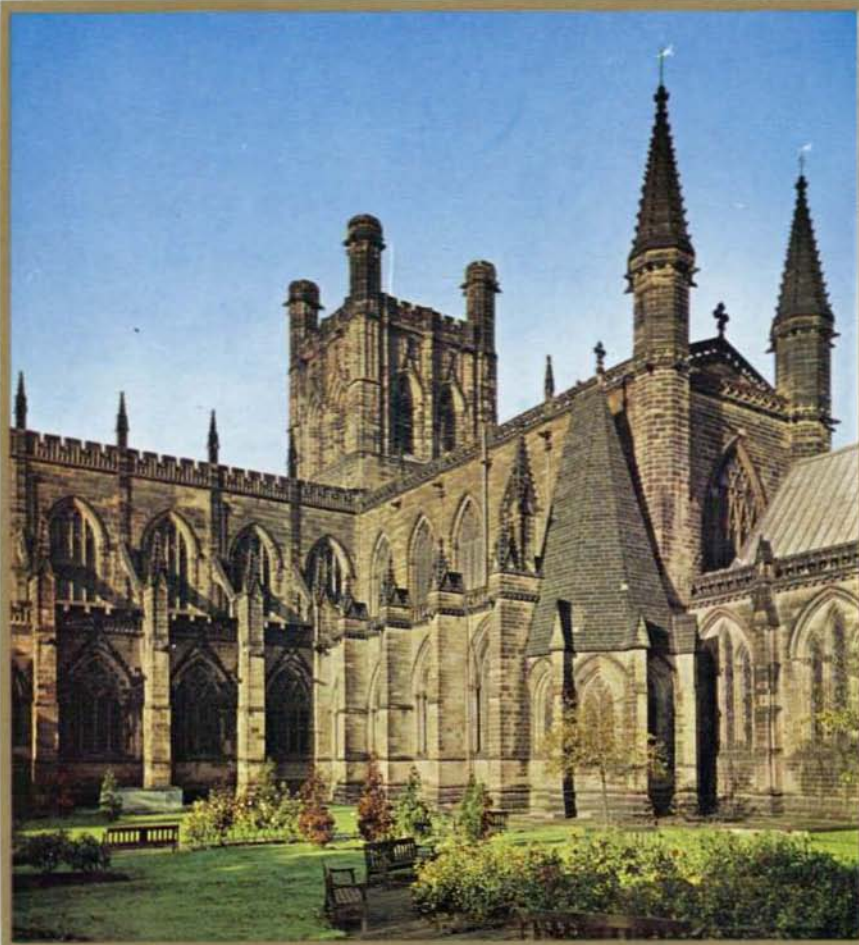


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THE PICTORIAL HISTORY OF

# CHESTER CATHEDRAL

FORMERLY THE ABBEY CHURCH  
OF SAINT WERBURGH



THE VERY REV. G. W. O. ADDLESHAW, M.A., B.D., F.S.A.,  
DEAN OF CHESTER

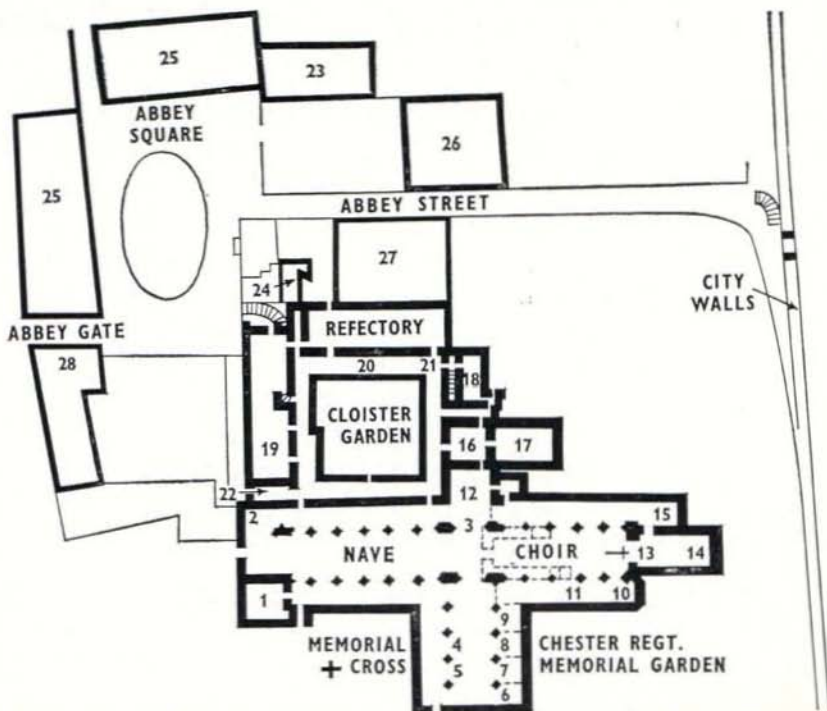




This aerial photograph shows the cathedral and the abbey buildings from the south-west. On the left is the Abbey Gateway leading to Abbey Square, the former outer courtyard of the abbey. On its north and west sides are houses built c.1760. At the eastern end of the terrace of houses on the north side is the Bishop's House, late 18th-century in date.

★ VISITORS' GUIDE TO CHESTER CATHEDRAL ★

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THE PICTORIAL HISTORY OF  
**CHESTER**  
CATHEDRAL



ABOVE: The south-west porch and the exterior of the nave. The nave, begun about 1350, was finished about 1490, and the porch about 1508. The World War I memorial cross, erected in 1922, is by F. H. Crossley.







# THE PICTORIAL HISTORY OF CHESTER CATHEDRAL

*By The Very Rev. G. W. O. Addleshaw, M.A., B.D., F.S.A., Dean of Chester*

THE story of Chester Cathedral begins in 907 with the fortification of Chester by Ethelfleda, the martial sister of Edward the Elder, king of Wessex, as a strong-point against the half-heathen Norse from Ireland who were settling in Wirral. Soon after 907 a church was founded on the site of the present cathedral. In the church were placed the relics of St. Werburgh brought from Hanbury in Staffordshire. St. Werburgh, who had died between 700 and 707, was the daughter of Wulfhere, king of Mercia. Like a great many other royal ladies of her time she became a nun and was placed by her father in charge of all the convents in Mercia. Up till 1092 the church of St. Werburgh was a minster staffed by a college of twelve clergymen, called canons, under a *custos* or warden. Each had their own house round the church. They were responsible for the daily services and guarded the relics of St. Werburgh. They were also parish priests, as St. Werburgh's was the parish church of an area embracing most of Chester and extending a good way into Wirral. Nothing is left of the Anglo-Saxon minster except two filled in doorways in the south-east corner of the cloister.

In the reign of William Rufus, in 1092, Hugh Lupus, the second earl of Chester, wanted to turn St. Werburgh's into an abbey of Benedictine monks. He was a great friend of St. Anselm, the abbot of Bec in Normandy, and asked him over to England to advise him how to do it. St. Anselm came to Chester in September 1092, and at the time of his visit he was beginning to plan the greatest of his writings, that on the meaning of the Death of Christ, known by its Latin title, *Cur Deus Homo*. After making arrangements for the conversion of the Anglo-Saxon minster into a Benedictine abbey, he stayed on in England on business connected with the abbey of Bec. During his stay the dramatic events took place which led to him becoming Archbishop of Canterbury.

From 1092 till 1540 the present cathedral was a Benedictine abbey in the diocese of Lichfield. The first abbot and monks came from Bec. In the course of the twelfth and thirteenth centuries the Anglo-

Saxon church was replaced by the first abbey church which stretched from the present west end to just short of the present high altar. In the north-west corner of the nave where the font stands are the striking

*Continued on page 4*



*The baptistery, made in 1885 out of the north-west corner of the early 12th-century nave. The font, given to the cathedral in 1885, came from Venice.*



The Wainwright Memorial by the west door. It is a unique monument, a signed work of George Berkeley, the Anglican philosopher and future bishop of Cloyne, and William Kent, the great architect. The monument, c.1722, commemorates John Wainwright and his son, Thomas, successively chancellors of the diocese of Chester.

## BUILDING OF THE ABBEY CHURCH

arches (page 3), dating from about 1140, of what was intended to be the north-west tower of this church. The choir and each of its aisles ended in an apse, and the apses of the aisles are marked in the floor of the present north and south choir aisles. The bases of two of the columns of the choir can be seen in the north choir aisle against the back of the choir stalls. The first abbey church had two transepts, each with an apsidal chapel on the east side. The arch and triforium in the east wall of the present north transept (page 17) belonged to the north transept of the first abbey church. They date from the end of the eleventh century and are the oldest part of the cathedral.

Between 1250 and 1539 the first abbey church was gradually replaced by the church we see today. First came the Lady Chapel c. 1250-75

in date (page 15) and then the choir (page 13), which was finished in the early years of the fourteenth century. The architect of the choir was Richard of Chester, one of the military engineers responsible for Edward I's castles in North Wales.

To the early fourteenth century also belongs the base of St. Werburgh's Shrine (page 14) which since 1889 has stood at the west end of the Lady Chapel. On it would have been placed the chest containing her relics. No reliable evidence is available as to where the Shrine stood in the middle ages.

The south transept up to triforium level was built in the middle years of the fourteenth century. Its size, out of all proportion to the north transept, is due to the need for providing altars. The monastic buildings on the north side of the church made an ex-

tension of the north transept impossible. Instead, an extra large south transept was built. At the same time the rebuilding of the nave was begun with the south arcade, similar in design to the arcades of the south transept. The last great building period in the Middle Ages was from 1485 till 1537. To these years belong the north arcade of the nave and the clerestory windows (page 2), the south-west corner of the nave where the consistory court is (page 5), the south-west porch (title page), the west front and the top stage of the central tower (back cover).

The abbey inherited the parochial responsibilities of the Anglo-Saxon minster. The parishioners used the south aisle of the nave as their parish church. It was dedicated to St. Oswald. When the rebuilding of the nave began in the mid-fourteenth

*Continued on page 6*





#### THE MOSAIC PANELS

ABOVE: One of the four mosaic panels on the north wall of the nave which portrays scenes from the lives of Abraham, Moses, David and Elijah. The panels date from 1883-6 and were designed by J. R. Clayton. This mosaic decoration is the Victorian counterpart of the mosaics so often seen in Byzantine churches.

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#### THE CONSISTORY COURT

LEFT: In 1635 the ground floor of the unfinished south-west tower was turned into the consistory court. It is the court of the Bishop, and its judge is the Chancellor of the diocese. He sits in the canopied seat at the back. The oaken seats and table are of the time of Charles I. This is the only example in England of an old consistory court.





## A GREAT POPULAR HISTORIAN

century they moved out to a guild chapel dedicated to St. Nicholas, the remains of which can be seen in St. Werburgh Street opposite the south-west porch. In the early decades of the sixteenth century, they were given the south transept as their parish church. It was called St. Oswald's and remained their parish church till 1881. A partition at the north end separated it from the rest of the cathedral. The same arrangement is found in Spanish cathedrals which have a parish. The parishioners worship in a part—often the *sagrario*—which though structurally belonging to the cathedral is cut off from the parts used for the cathedral services and has its own outside entrance.

Amongst the abbots the most noted as builders were Simon de Whitchurch (1265-91); his successor Thomas de Burchelles (1291-1323); Simon Ripley (1485-93) whose initials can be seen on two of the capitals of the north arcade, SR on that of the western respond, R on that of the third pier from the west; and John Birchenshaw, who was abbot from 1493-1524 and again from 1529-38. Some evidence is available as to the number of monks belonging to the abbey. In the middle of the thirteenth century, there were about forty, towards the end of the fourteenth century about thirty, and when the abbey was dissolved in 1538 there were at least twenty-eight. The main work of the monks was the singing of the divine office in choir day by day. The magnificent choir stalls (pages 10 and 11), about 1390 in date, witness to the importance placed on this work of worship. Incidentally, the choir was divided from the nave by a stone screen, and part of it can still be seen in the north choir aisle at the back of the stalls. Although St. Anselm, who presided over the abbey's foundation, was one of the greatest thinkers of all time, the monks were not distinguished for their intellectual gifts except in the fourteenth century, when the abbey produced the great popular historian of the later Middle Ages. His name was Ranulph Higden. At the suggestion of his brother monks he wrote a history of the world beginning at the creation and brought his narrative down to 1352. It is called the *Polychronicon*, and there is a manuscript copy on show in the chapter house. Higden's narrative

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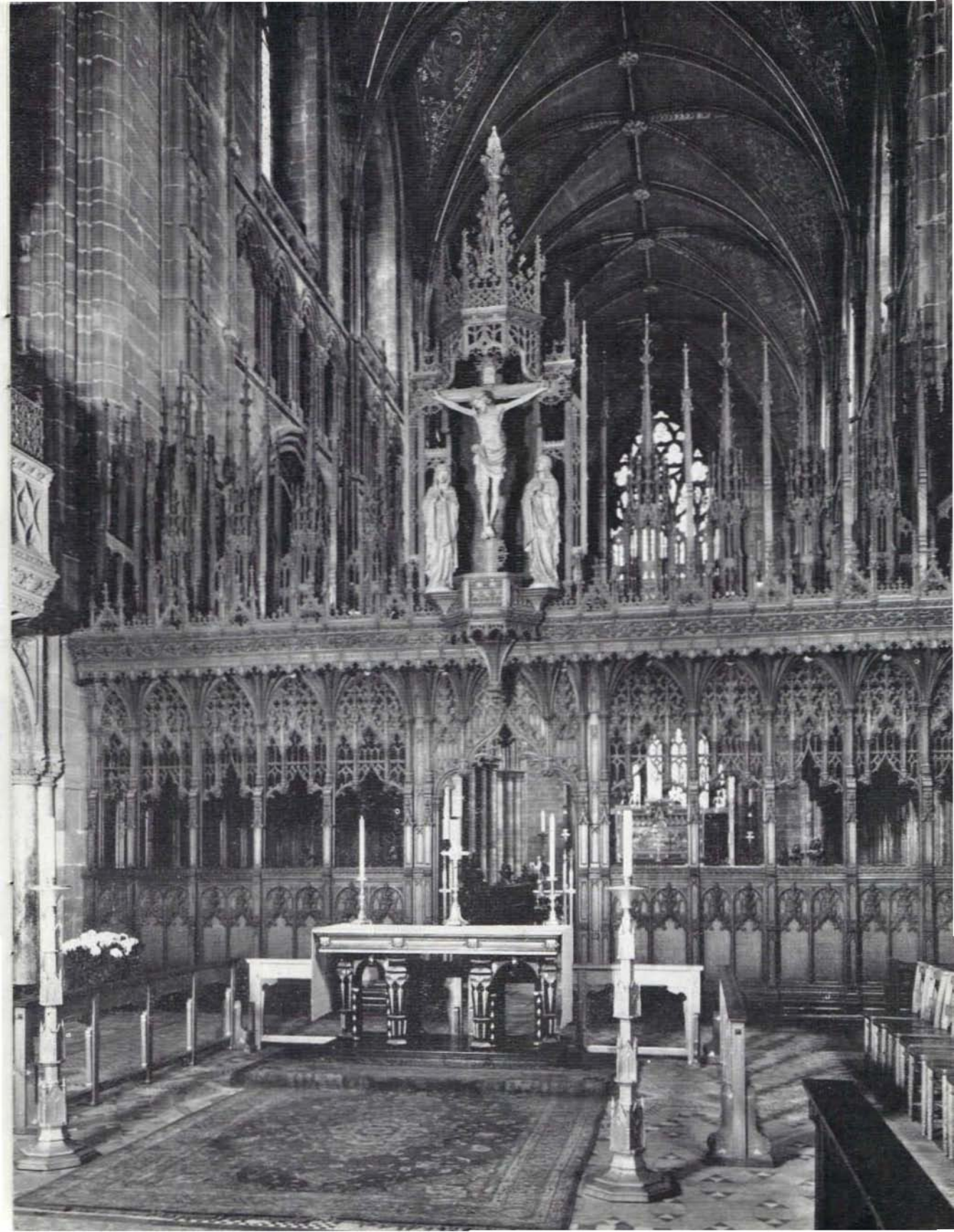
### THE CHAPEL OF ST. ERASMUS

ABOVE: This chapel in the south choir aisle is set apart for private prayers. Here the Blessed Sacrament is reserved. The apsidal end of the chapel (1872) is new work by Gilbert Scott; the stained glass windows, by Clayton and Bell, represent Faith, Hope, Charity and Humility; and Clayton's three fine mosaic panels behind the altar depict women's ministry in the Church.

### THE CHOIR SCREEN

FACING PAGE: The screen (1876), designed by Gilbert Scott, replaced a solid stone screen which from the Middle Ages down to 1876 divided the choir from the nave. The rood, the work of Bavarian carvers, was added in 1913, the first to be placed in an English cathedral since the Reformation. Above the screen the choir ceiling is seen with its decoration of angels and prophets by J. R. Clayton.









#### THE ORGAN

The main part of the organ stands in the archway between the tower crossing and the north transept. The loft and case (1876) were designed by Gilbert Scott and many people think it his finest work in the cathedral. The organ was last rebuilt in 1909-10 by W. Hill and Son. It has four manuals and sixty-three speaking stops. The choir organ is in the south choir aisle. The flags in the foreground were flown at the battle of Jutland by H.M.S. *Chester*. On a tablet is commemorated Jack Cornwell, a boy seaman of sixteen who, serving in that ship, was awarded a posthumous Victoria Cross for bravery during the great battle.

## THE CHESTER MYSTERY PLAYS

has been described as scrappy and repetitive; but it contains some lively character sketches. He died in 1364 and was buried in the south choir aisle just east of the blocked-up door. The grave was opened in 1874. His bones were in a stone coffin, and wrapped in a coarse woollen cloth of reddish brown. The bones dissolved directly they were touched. But the fourteenth-century abbey also produced the earliest of the Chester Mystery Plays. The plays, of which twenty-four are extant, deal with the Christian scheme of salvation from the fall of Lucifer and the Creation to the Last Judgement. According to a Chester tradition of 1532, they were "devised and made" by a Henry Francis, who is amongst the monks signing documents dealing with the abbey between 1377 and 1382. He may have been the author of the earliest plays, but many were written in the fifteenth century. Since 1951 there have been regular performances in Chester of the plays, the abbey's great contribution to the story of English drama.

Chester Cathedral is fortunate in possessing many of the buildings where the monks lived. They are amongst the best preserved monastic buildings in Great Britain and give a far better idea of a medieval abbey than the celebrated Cistercian ruins in Yorkshire. They are on the north side of the cathedral, built round the cloister (page ii cover), which was originally laid out where the first abbey church was built in the twelfth century. To the twelfth-century cloister belong the two doorways into the cathedral from the south cloister and the blind arches along its wall, and the undercroft leading off the west wall. This was the monk's cellar and is now the cathedral workshop (page 22).

The other buildings are later in date. Off the east cloister is the chapter house where the monks met each day in conference, preceded by its beautiful vestibule (page 18) and their parlour. These are thirteenth century in date. Over them was the monks' dormitory, which has been destroyed. It had two staircases—one used by the monks in the daytime, just by the door to the parlour, and the other leading from the dormitory to the north transept, by which they came down to the choir for the night office. Along the north cloister is one of the most noble

*Continued on page 11*



## THE CHAPEL OF ST. MARY MAGDALENE

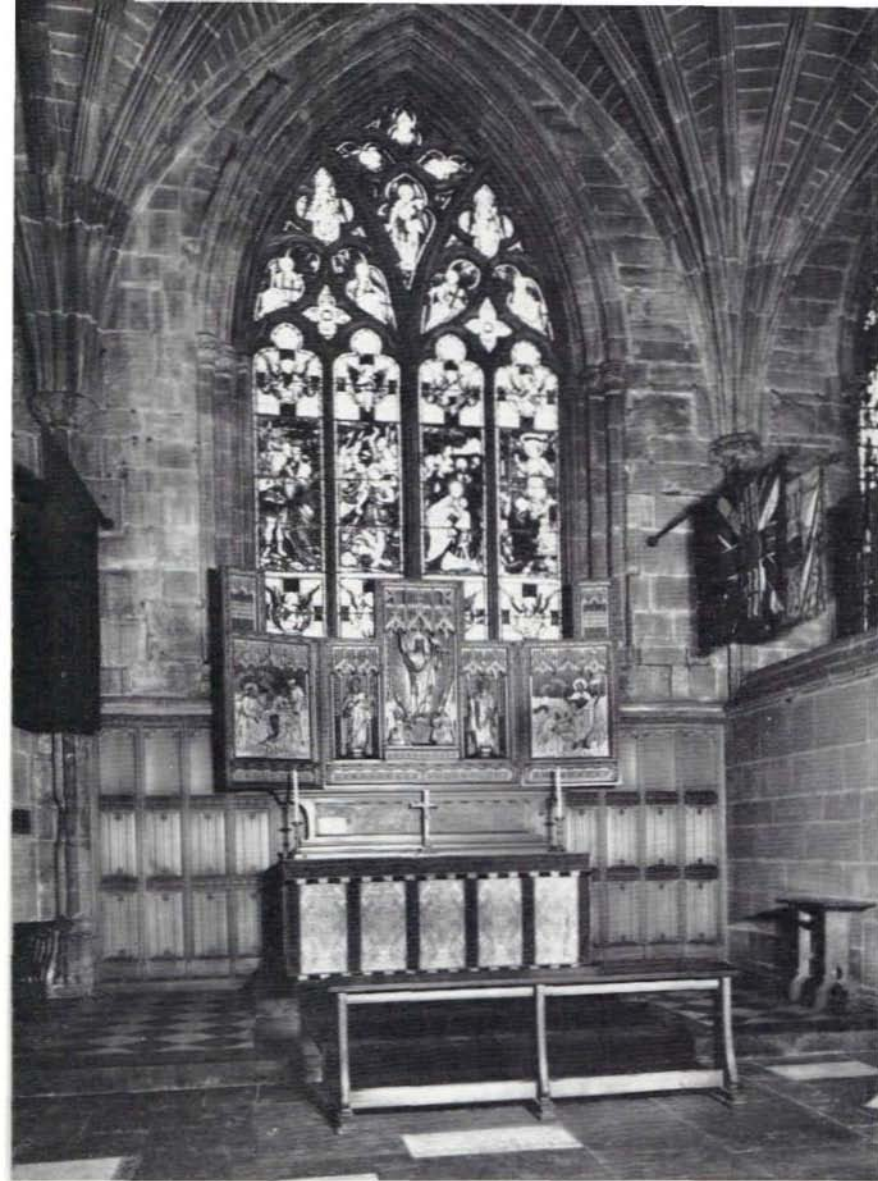
LEFT: This chapel is in the east aisle of the south transept and was founded in 1922 in memory of John Lionel Darby, Dean of Chester 1886-1919. The altar and reredos were designed by W. F. Tower. In the centre of the reredos is the ascended Christ; on the left Mary Magdalene's sins are forgiven and on the right she is the first to see Our Lord in the Garden on Easter morning. The window, a military one by Heaton, Butler and Bayne (1876), shows four soldiers, Joshua, David, and the centurions of Capernaum and Caesarea. The colours are those of the Cheshire Regiment.

## THE WESTMINSTER MONUMENT

BELOW, left: The monument to Hugh Lupus, first duke of Westminster (d. 1899). It is in the south transept which was restored in his memory in 1900-2. The architect of both monument and restoration was C. J. Blomfield. The effigy, a fine example of the later English Imperial style of sculpture, is by Pomeroy; the rails are by Hart and Son, Pearl and Company; and the base by the masons W. Haswell and Sons, of Chester.

## BISHOP PEARSON MONUMENT

BELOW: John Pearson was Bishop of Chester 1673-86 and a very great theologian. His most celebrated work, "An Exposition of the Creed", is the classic Anglican treatise on this Christian faith. The monument, which dates only from 1863 and stands in the north transept, was designed by A. W. Blomfield and executed by Thomas Earp. Note the heads of the twelve apostles, each with the clause of the creed he is traditionally said to have written.







### THE CHOIR STALLS

Chester Cathedral is famous for its choir stalls. They date from c. 1390, and were restored by John Thompson of Peterborough in 1876 under Gilbert Scott's directions. The carved misericords are particularly fine and have been described as reaching "the high watermark of misericord carvings in England". A misericord is a tip-up seat with a small ledge on the under side which gave support to the more infirm of the monks during the long periods of standing in the services.

**FACING PAGE:** The end of the Dean's Stall, previously the Abbot's Stall. On it is a Tree of Jesse surmounted by the coronation of Our Lady. On the elbow rest is a pilgrim to the shrine of St. Werburgh. He has been taken as the badge of the Friends of the Cathedral. **ABOVE:** The end of the Vice-Dean's Stall, showing the pelican in her piety. **RIGHT, above:** A misericord of Easter Morning (north side of choir). Angels remove the stone from the Sepulchre while soldiers sleep below. On one side is St. Mary Magdalene, on the other a gardener. This carving dates from 1876 and is by Robert Bridgeman. **RIGHT, centre:** This misericord (north side of choir) has two herons, one walking, the other standing with head set back. One supporter is a figure with a man's head on a heron's body, the other a dragon. **RIGHT:** Another misericord (south side of choir). There are two wrestlers with a marshal with a baton on each side while spectators watch through trees.





## THE ABBEY BECOMES THE CATHEDRAL

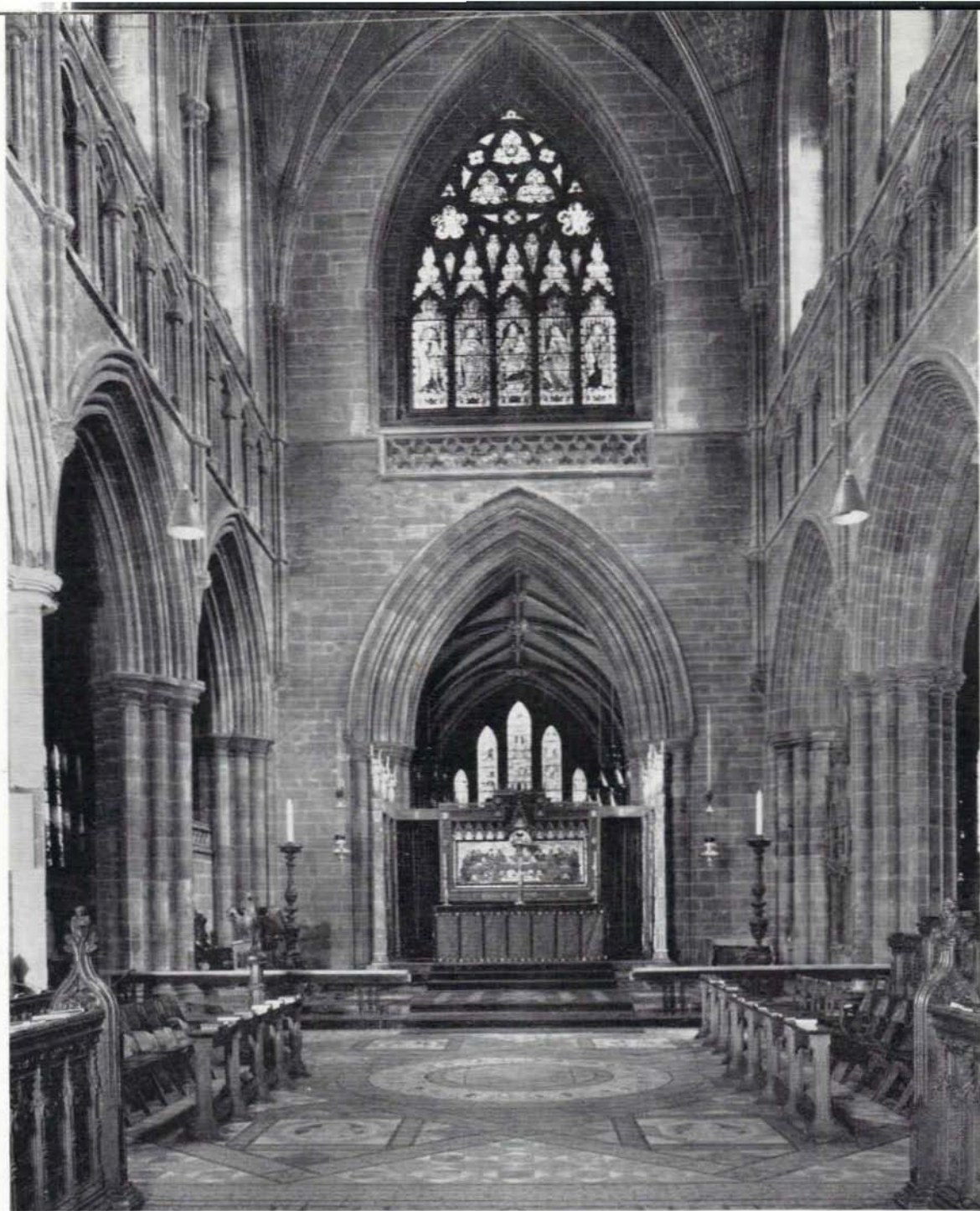
medieval rooms in existence, the monks' dining hall (page 21). It, too, is thirteenth century in date: but with fifteenth-century windows in the side walls, which fill it with light. The cloisters (page 19), the windows, stone vaults, and the carrels in the south cloisters where the monks did their reading and illuminating, were built between 1525 and 1537 in the very last days of the abbey. The entrance to the monastic buildings from the city was through Abbey Gate (inside cover) which led into the outer courtyard of the abbey, now Abbey Square. Round the courtyard were various buildings used in the abbey's administration, for instance store-rooms and the brew house. On the south side of the courtyard and joined to the south-west corner of the nave was the abbot's lodging, St. Anselm's Chapel (page 22), being his private chapel. On January 20th 1540, the abbey came to an end with its surrender to the crown. On July 26th, 1541, the former abbey church was made the cathedral of the newly formed diocese of Chester. The church received a new dedication: Christ and the Blessed Virgin Mary; and was in future to be staffed by a dean, and a chapter of six prebendaries (who today would be called canons) with six minor canons, six lay clerks and eight choristers for singing the services. The first prebendaries were either former monks or friars; and the last abbot became the first dean. Today the cathedral clergy consist of the dean, three canons, and two chaplains choral who correspond to the former minor canons.

The history of the cathedral since 1541 falls into two well-defined periods: 1541-1868; and 1868 to the present day. Owing to the restorations carried out since 1868, very little distinctive work of the seventeenth, eighteenth or early nineteenth century remains. In 1600 the flagged floor of the nave was laid, though it has been repaired several times since. The bishop of Chester in the time of Charles I, John Bridgeman, took a great interest in the cathedral. To his generosity are due the furnishings of the consistory court (page 5) and the screen that separates it from the nave, and the screen, altar rails and plaster ceiling in St. Anselm's Chapel (page 22). He also probably gave the great tapestry (page 23) that now hangs in the refectory. In the south-

*Continued on page 14*







#### THE HIGH ALTAR

ABOVE: Here is sung every Sunday and Red Letter Day, the Solemn Eucharist, the climax of the cathedral's worship. The mosaic reredos (1876) is by Salviati from a cartoon by Clayton; the riddel posts (1957) by Bernard Miller; the rails (1963) by George Pace. The 16th-century Italian bronze candelabra were given about 1880.

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#### THE CHOIR STALLS

FACING PAGE: In the choir stalls the daily services of Mattins and Evensong are sung by the cathedral clergy and choir. The carving of the stalls has been described on page 10, but this photograph shows the rich tabernacle work and on the right is the elephant and castle elbow rest. The fine metal gate (1876) is by F. A. Skidmore.









#### THE SHRINE OF ST. WERBURGH

At the back of the Lady Chapel is the shrine of St. Werburgh, about 1310 in date. After the Reformation until 1876 it stood in the choir and formed the bottom part of the Bishop's throne. Werburgh was the daughter of Wulfhere, king of Mercia, who died between 700-707. The shrine is much mutilated; all that remains of the large number of statues are some figures at the top (mostly headless), of Anglo-Saxon kings, and, on the corner on the left, a little dog scratching its ear with its foot.

## THE MID-VICTORIAN WINDOWS

west corner of the nave is a font, given in 1687. Apart from monuments, such as the Wainwright monument (page 4) by Berkeley and Kent, the Peplow monument by Nollekens, and two delicate monuments by Richard Hayward, the cathedral has little to show from the eighteenth century. In 1819 the chapter called in the Chester architect Thomas Harrison to advise them about the fabric; and the present south front of the south transept was rebuilt according to his design.

In the 1840's the revived interest in medieval architecture and church furnishings began to make itself felt in the cathedral. Considerable alterations were carried out in the choir from 1843-6. The arch between the choir and the Lady Chapel was opened up; and the familiar vista through the choir to the east end of the Lady Chapel created. The choir was rearranged by the architect R. C. Hussey. The stone-work of the east window (1846) over the high altar (page 12) is his work; so also are the balustrades in the choir triforium and the nave pulpit. In 1855 he built the doorway and windows between the chapter house vestibule and the east cloister. From 1850 onwards a number of stained-glass windows were placed in the cathedral. By then all its medieval glass had gone.

Of these mid-Victorian windows the most important are the Resurrection window (1850) by Pugin with its admirable clear colours, and the Ordination window (1852) by Wailes in the south choir aisle, the Nativity window (1857) by the brothers O'Connor at the east end of the north choir aisle, and the east window of the Lady Chapel (1859) by Wailes (facing page). Also in the north choir aisle are an early Clayton

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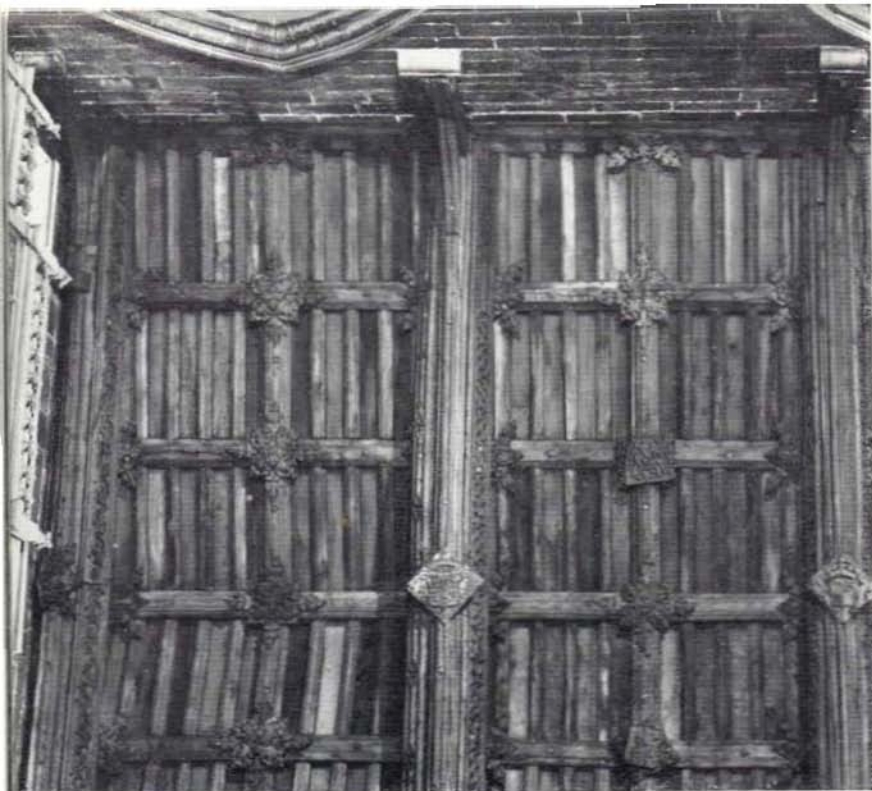
#### THE LADY CHAPEL

FACING PAGE: In 1960 the Lady Chapel was redecorated by Bernard Miller and the lampshades designed by his partner, Duncan M. Stewart. It was built 1250-75 and brought back to its original form by Gilbert Scott in 1868-73. The glass is by Wailes: in the east window is the *Passion and Resurrection*; in the side windows are scenes from the lives of SS. Peter and Paul. The altar frontal (1889) was made by the East Grinstead Sisters.









#### THE NORTH TRANSEPT ROOF

ABOVE: The only medieval roof left in the cathedral easily seen is that of the north transept. It was built between 1509 and 1529 and on it are the arms of Henry VIII and of Cardinal Wolsey. On the left of the photograph the top of the organ case is seen. The timber roof was restored in 1927 by the architect D. T. Fyfe.

\* \* \*

#### THE SPANISH GATES

BELOW: In 1876 the cathedral was given a pair of Spanish wrought iron gates dated 1558, the work of Alonso Berruguete. They stand at the entrances to the north and south choir aisles. The splendid gate shown is in the north choir aisle.



## A SERIES OF RESTORATIONS

and Bell and Heaton, Butler and Bayne, both dating from 1863.

Since 1868 the whole appearance of the cathedral, inside and out, has been altered by a series of restorations. Of these much the greatest was that of the nave, choir, and Lady Chapel, and exterior carried out, 1868-76, by Gilbert Scott. It was more than a restoration. Many new features were added, and details of these will be found in the captions to the illustrations. The credit for much of the work belongs to James Frater, Scott's clerk of works; and in the north choir aisle is a brass to his memory. The present arrangement of the interior of the cathedral is due to Scott. He replaced the stone screen between the nave and choir by the open wooden screen (page 7). It makes the sanctuary the focal point of worship from the nave, enhances the sense of space, and gives the cathedral an atmosphere of reverence and prayer. Between the tower crossing and the north transept the organ loft and case were built, forming a splendid terminus to the vista from the south transept (page 8). The present arrangement of the choir and the stalls (page 13) also dates from Scott's restoration. Particularly fine is the tiled floor, and the way its brown tones in with the sandstone. At the eastern end of the floor are the heads of the apostles and two Greek and two Latin doctors of the Church incised on marble tablets from cartoons by J. R. Clayton. The doctors, Athanasius, Chrysostom, Ambrose and Augustine, represent respectively the creeds, preaching, church music and theology.

The sanctuary was planned by J. S. Howson, the greatest of the Victorian deans of Chester. In the floor are two representations of the Passover, also from cartoons by J. R. Clayton. Round them are pieces of tessellated pavement from the temple area at Jerusalem. The wood of the altar table is from the Holy Land. On it

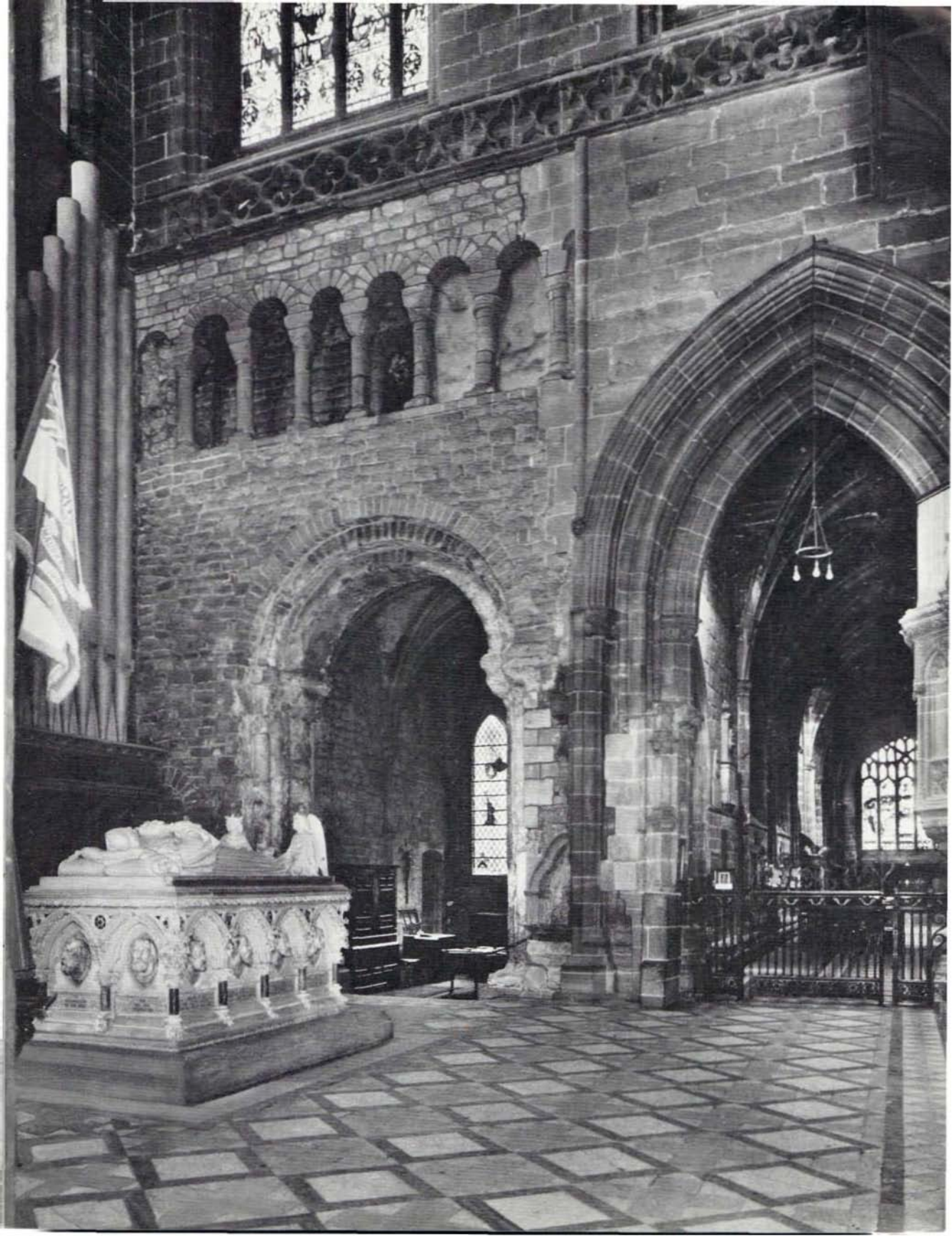
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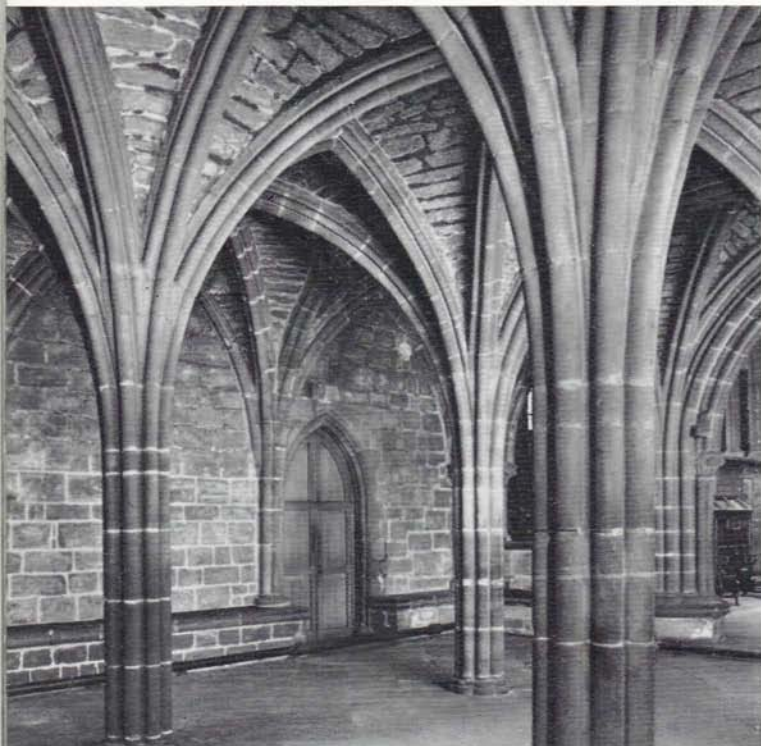
#### THE NORTH TRANSEPT

FACING PAGE: The oldest part of the cathedral is the late 11th-century round arch and arcade above it seen on the left side of the picture. This rugged arch leads into the Sacristy made in 1930 out of a 13th-century chapel. Here the vestments are kept.



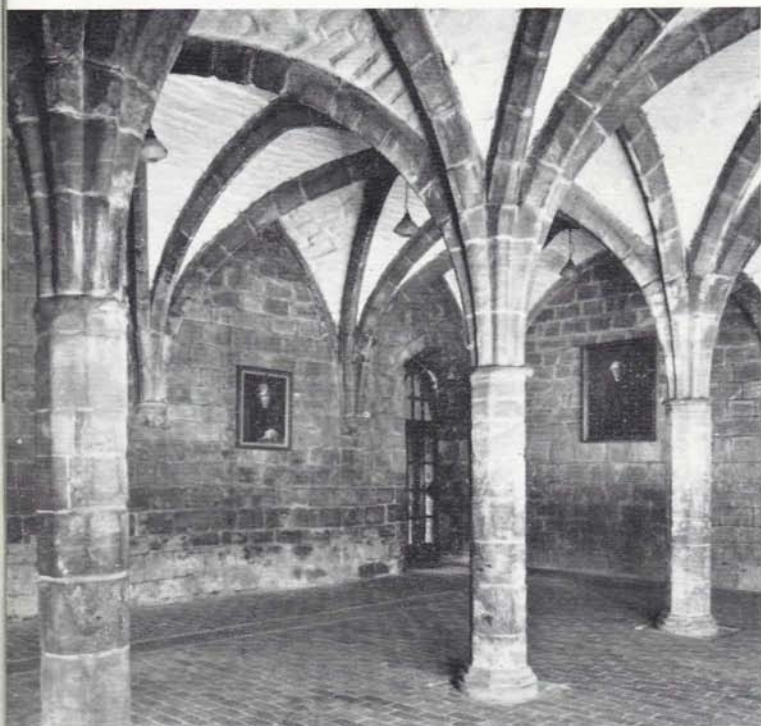






#### THE CHAPTER HOUSE AND VESTIBULE

ABOVE: The chapter house was built in the 13th century. Here the monks assembled each day in Chapter for spiritual conference, and it was the burial place of the abbots. The Dean and Chapter now meet here each month to deal with cathedral business. ABOVE, left: This vestibule is a much admired piece of 13th-century architecture. It leads from the east cloister to the chapter house. In the vestibule the cathedral clergy and the choir assemble before the service.



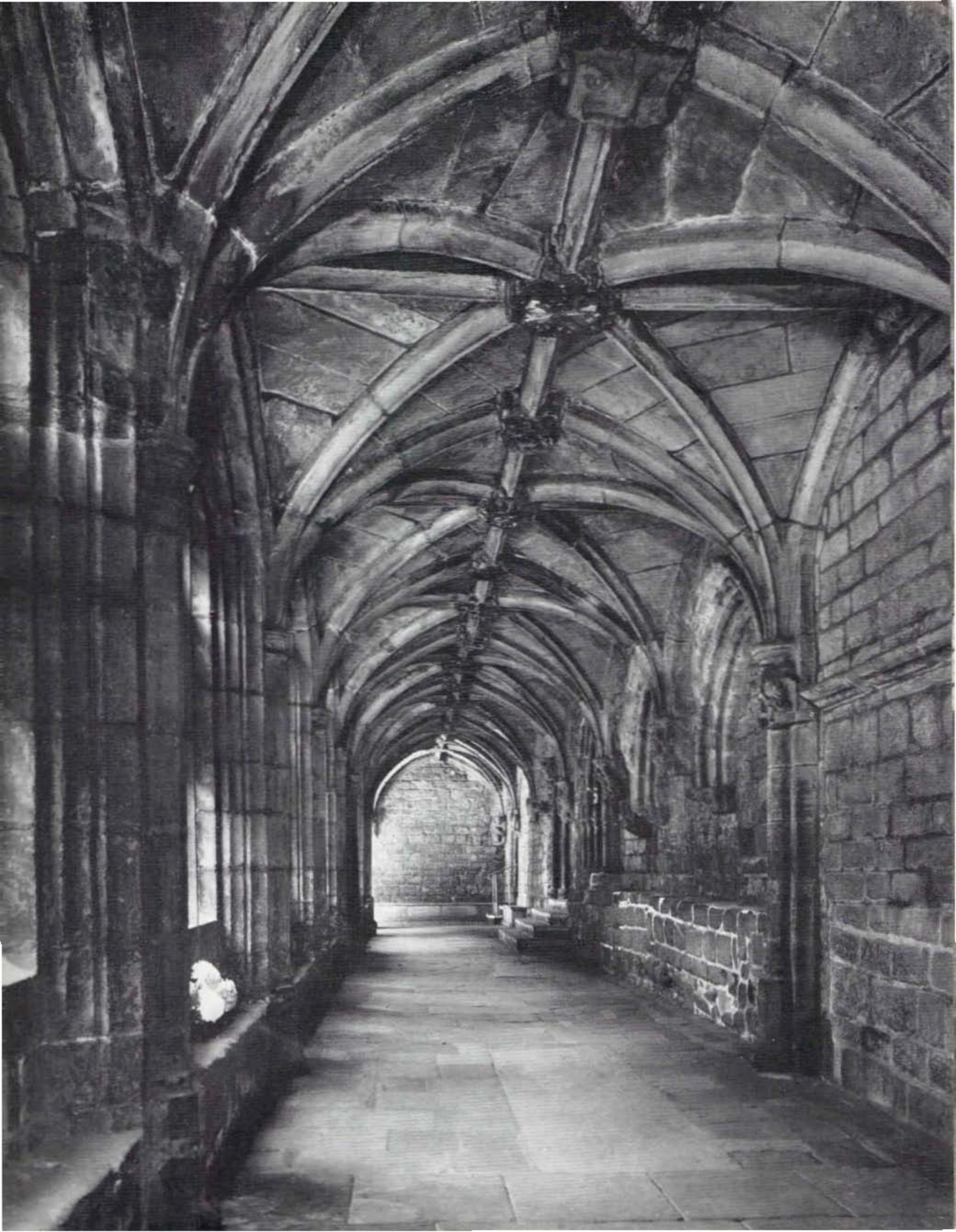
#### THE PARLOUR

LEFT: A 13th-century room off the east cloister, now used for meetings. The portraits are of Dean Howson (d. 1885), the greatest of Victorian deans, and Dean Bennett, under whose leadership from 1920-37 Chester became the first English cathedral to be run in a modern way.

#### THE NORTH CLOISTER

FACING PAGE: The cloisters were laid out in the 12th century and still contain work of this period, but they were largely rebuilt 1525-37, and restored by Giles Scott 1911-13. The roof bosses in the north cloister show it dates from 1527-29. The stained glass in the windows (1921-27) by Nicholson and Eden illustrates the Christian year according to the Prayer Book.







## THE CHESHIRE REGIMENT

are carvings by G. F. Armitage of plants connected with the Passion. Prophets by J. R. Clayton look down from the ceiling. So far the sanctuary symbolises the earthly Jerusalem, where the Lord's death and passion, foretold by the Old Testament, was accomplished. But over the altar is the mosaic of the Last Supper, where Our Lord instituted the Holy Communion as "a perpetual memory" of His death and passion. At the Holy Communion He gives us the heavenly food of His Body and Blood. So the sanctuary symbolises the heavenly Jerusalem, where (in Augustine's great words), God feeds His Israel for ever with the food of truth, and life is the wisdom by whom all things are made.

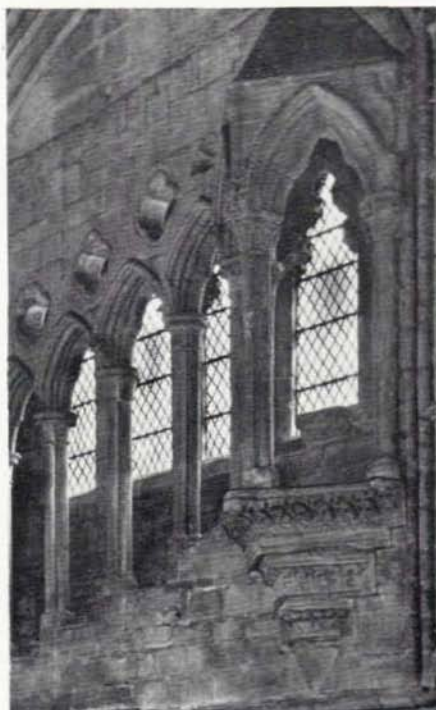
At the end of 1881 the south transept ceased to be used by St. Oswald's as their parish church. In 1882 Sir Arthur Blomfield restored the east aisle and in 1887 placed the great window in the south wall, with its stained-glass *The Triumph of Faith*, by Heaton, Butler and Bayne. The rest of the interior of the transept was restored 1900-2 by Charles James Blomfield. A striking feature of the transept are the four altars in a row in the east aisle. In the first bay from the south is the St. Nicholas altar (1917) and in the second the St. George altar (1921). Both were designed by Giles Scott. In the third bay is the St. Oswald altar (1906) by Kempe, and the stained glass in the windows over these altars is by him. The last altar, St. Mary Magdalene (1922) is by Tower (page 9). The bay with the St. George altar is the chapel of the Cheshire Regiment, and round the transept are the regimental colours, including those in which the coffin of Wolfe was wrapped after the Battle of Quebec (1759). In the bay in the west aisle opposite St. George's chapel is the cenotaph (1933) designed by Giles Scott with the Regimental Book of Remembrance of the First World War. The Book of Remembrance of the Second World War is in the case nearby. In the window (1949) near the south-west door is the Risen and Glorified Christ by H. M. Doyle.

Between 1911 and 1914 the monastic buildings were restored by Giles Scott. The east, north and west cloisters are his work, so is also the east window of the refectory. In the monastic buildings the cathedral has a magnificent plant for playing its part as a cathedral in the modern world.

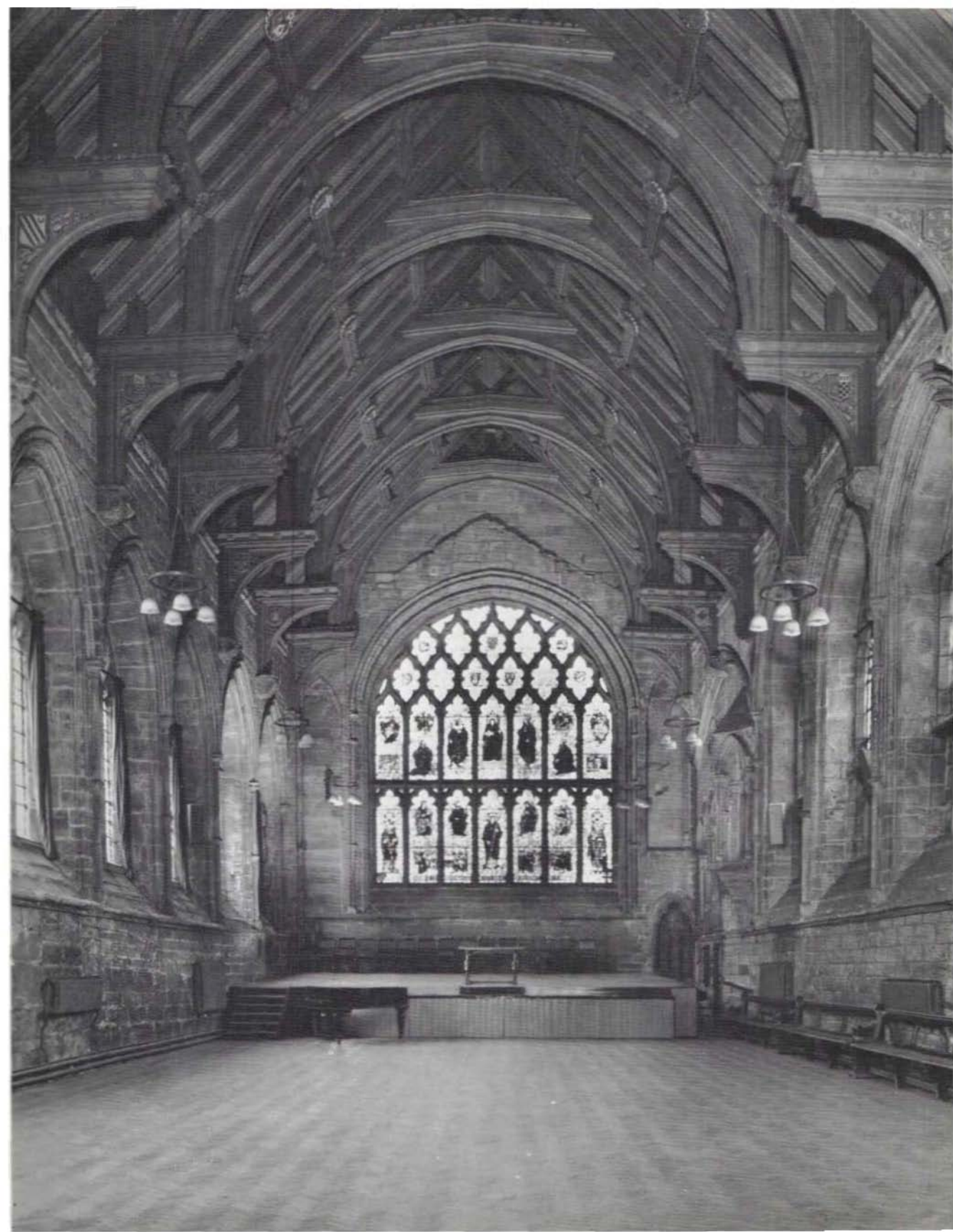
*Continued on page 24*

### THE REFECTORY

ABOVE: The great building in the background is the refectory, the dining hall of the monks. In the foreground is the cloister garden which was laid out in the 1920's. Here visitors to the cathedral can rest and enjoy the colour of the stone. If they throw a coin in the fountain they will come back again. FACING PAGE: The interior of the refectory. Under the wooden platform is the dais where the abbot and his chief guests sat. From the early 17th century until 1876 the refectory was used by the King's School, founded as part of the cathedral in 1541. The stonework of the east window (1913) is by Giles Scott. In the glass (1920) by Powell are St. Werburgh and her relations. The arch brace and hammer beam roof designed by F. H. Crossley dates from 1939. The refectory is now used for big gatherings of all kinds. RIGHT: The 13th-century wall pulpit and arcaded stair in the refectory. From it a monk read aloud to the brethren during mealtimes.





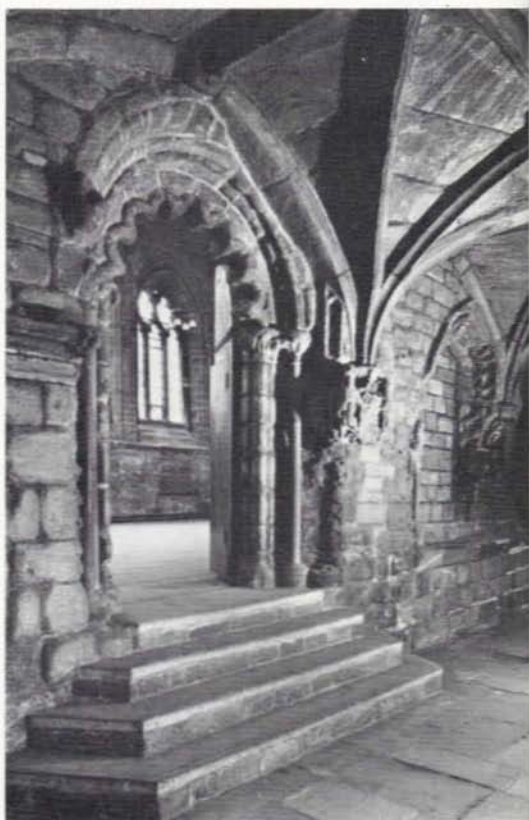






#### THE WORKSHOP

ABOVE: Cathedrals are the home of fine craftsmanship. At Chester the workshop is off the west cloister in a 12th-century undercroft. Two of the cathedral craftsmen who maintain the tradition are seen at work: in the inner room is Mr. Frank Fox, the plumber and general handyman; at the bench is Mr. Gordon Williams, one of the several joiners.



#### THE REFECTORY DOORWAY

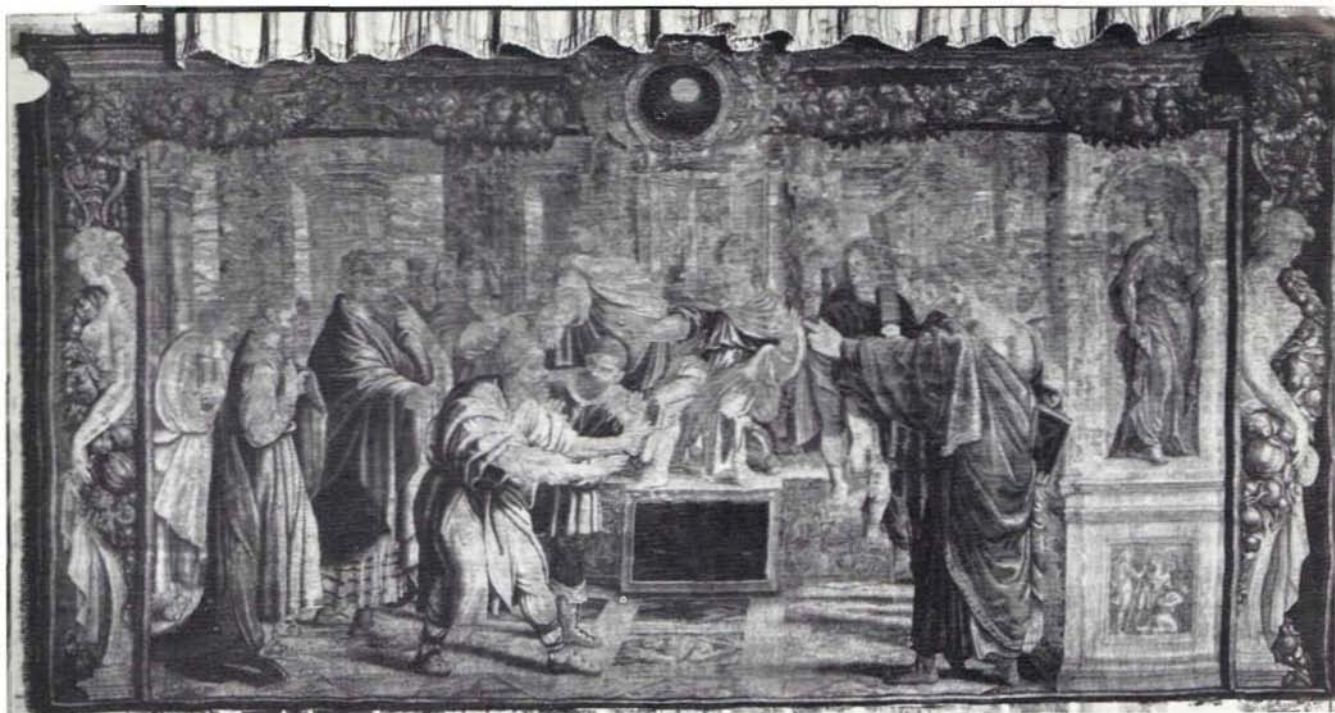
ABOVE, right: This dates from the early 13th century and was the main doorway used by monks from the cloisters to the refectory. The coat of arms on the right is that of Henry VIII in whose reign the cloisters were rebuilt (see page 18). Beyond at the side is the monk's wash place.

#### CHAPEL OF ST. ANSELM

RIGHT: Adjoining the west end of the nave is the 12th-century chapel of the abbot's lodging, which after the Reformation became the bishop's place. A bishop at the time of Charles I, John Bridgeman, gave the handsome ceiling, the carved screen, the altar rails and east window.







#### THE MORTLAKE TAPESTRY

ABOVE: This tapestry of St. Paul and the sorcerer Elymas was given to the cathedral in the 17th century and until 1843 hung behind the High Altar. It was woven at Mortlake from one of the cartoons of the Acts of the Apostles which Raphael drew in 1515 for tapestries for the Sistine Chapel. The cartoons were bought in 1623 by Charles I, and they are now to be seen in the Victoria and Albert Museum, London.



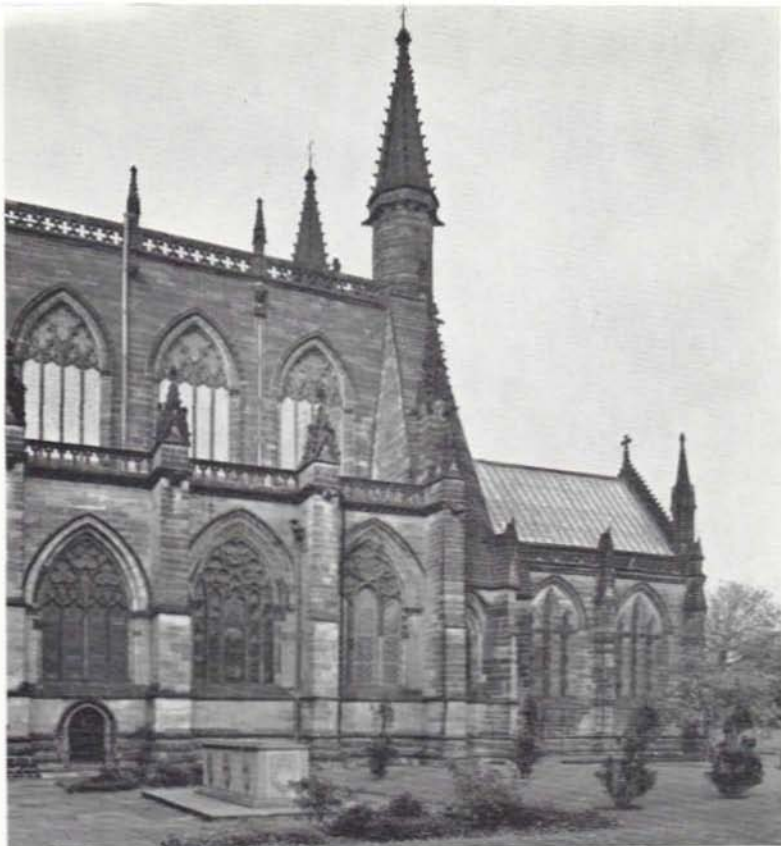
#### THE VICTORIAN CORBELS

LEFT: The "Gladstone" and "Disraeli" corbels. A characteristic of the Victorian age was rumbustious satire of public figures. During the 1868-76 restoration these two corbels were carved at the south end of the south transept. In the top carving, known as "ecclesiastical contention", Gladstone with a pen is undermining the claims of the Church of Rome. At the bottom of the corbel a bedraggled St. Peter's cock scuttles away. The lower carving is known as "political contention". Disraeli is taking offensive action with a sword on behalf of the Crown of England against a figure with a republican cap of liberty. These elaborate and amusing corbels were designed by Robert Bridgeman and carved by Edward Griffiths.



ACKNOWLEDGMENTS: The publishers are grateful to the Dean and Chapter of Chester for permission to produce this record. All the photographs are by S. W. Newbery, F.I.B.P., F.R.P.S., with the following exceptions: inside cover aerial view (Aero films and Aero Pictorial); p.22, bottom right D. C. Good, A.I.B.P., A.R.P.S.





The choir and the Lady Chapel from the south. The Lady Chapel was restored to its 13th-century appearance by Gilbert Scott 1868-73. The cenotaph (1952) in the Cheshire Regiment Garden of Remembrance was designed by Bernard Miller.

#### ARCHITECTS

Berkeley, George, Bishop of Cloyne, 1685-1753. Blomfield, Sir Arthur William, 1829-99. Blomfield, Charles James, d. 1932. Crossley, Frederick H., d. 1955. Fyfe, David Theodore 1875-1945. Harrison, Thomas, 1744-1829. Hussey, Richard Charles, 1806-87. Kent, William, 1684-1748. Miller, Bernard Alexander, d. 1960. Pace, George G. Scott, Sir George Gilbert, 1811-78. Scott, Sir Giles Gilbert, 1880-1960.

#### CRAFTSMEN

Frater, James, d. 1875. Haswell and Sons Ltd., Chester: (George Haswell, d. 1852; William Haswell, 1837-1926; George William Haswell, 1862-1938; James Nicholson Cadman I 1882-1962; James Nicholson Cadman II). Salviati Antonio, 1816-90. Skidmore, Francis Alfred, 1816-96. John Thompson and Sons, Peterborough: (John Thompson 1824-98).

#### SCULPTORS

Armitage, George Faulkner, 1848-1937. Berruguete, Alonso, 1486-1561. Bridgeman, Robert, 1855-1918. Earp, Thomas, 1837-93. Hayward, Richard, 1728-1900. Nollekens, Joseph, 1737-1823. Pomeroy, Frederick William, 1857-1924.

#### STAINED GLASS ARTISTS

Clayton and Bell: (John Richard Clayton, 1837-1913 and Alfred Bell, 1832-95). Doyle, Harcourt Medhurst. Eden, Frederick, 1864-1944. Heaton, Butler and Bayne: (Clement Heaton I d. 1882.) Kempe, Charles Eamer, 1837-1907. Nicholson, Archibald Keightley, 1872-1937. O'Connor, Michael, d. 1865, and Arthur, d. 1874. Pugin, Augustine Welby Northmore, 1812-52. Shapland, W. T. Carter. Tower, Walter Ernest, 1873-1955. Wailes, William, 1809-81.

## A NEW WEST WINDOW

Their possibilities were first realised by Dean Bennett, dean from 1920-1937. Under his imaginative leadership they were once more used as an integral part of the cathedral's day-to-day life. The parlour and refectory became rooms which could be used for meetings, visiting parties and diocesan gatherings. A kitchen was made in 1923 at the west end of the refectory so that meals can be served. The cloisters became a place to walk in sheltered from the elements. In the middle of the cloisters a garden was laid out (page 19). The work of bringing the monastic buildings into modern use was completed in 1939 with the building of F. H. Crossley's magnificent double hammer beam in the refectory (page 21).

The restorations were carried out by two firms, John Thompson and Son of Peterborough, and William Haswell and Son of Chester, and are a lasting monument to the excellence of their craftsmen. Since 1946 under the direction of Bernard Miller, the main roofs have been covered with copper and in the aisle roofs timber has been replaced with metal. In 1961 came one of the greatest treasures, the west window of the nave by W. T. Carter Shapland, with its tall hieratic figures of Our Lady and St. Joseph with Mercian and Northumbrian saints.

A feature of the nineteenth-century restorations were the rib-vaulted ceilings. Until the 1840's all parts of the cathedral except the Lady Chapel had open timber roofs. Hussey, 1844-6, put a rib-vaulted ceiling with lathe and plaster infilling over the choir under the timber roof. Gilbert Scott removed Hussey's ceiling and placed the oak rib-vaulted ceilings over the nave and choir; and C. J. Blomfield put a similar ceiling over the south transept. Of recent years emphasis has been laid on the importance of the principle of "partiality" in gothic architecture. The principle springs from the use of rib-vaulting whether wood or stone. A characteristic of a medieval rib-vaulted church is that each part is a fragment of the whole. This characteristic is more than an architectural feature. It makes a church speak a great Christian truth. Chester Cathedral too, with its nineteenth-century rib-vaulted ceilings, is able to speak that truth:-

Man is but a fragment of creation. He finds his totality by taking his place in the Kingdom of God.



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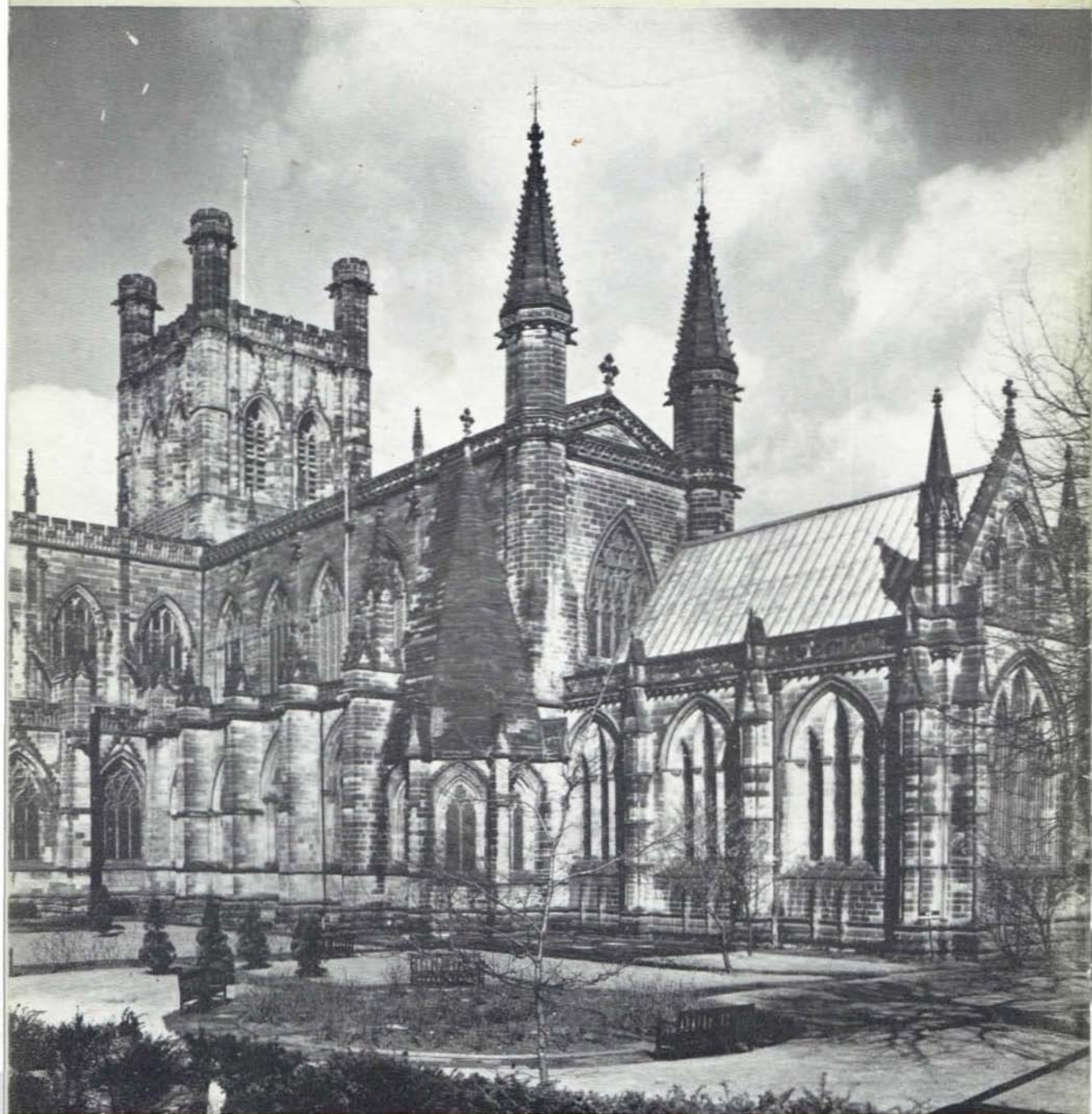
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The east end of the church seen from the south. This side of the cathedral was virtually reconstructed by Gilbert Scott during his restoration 1868-76. Over his apse at the end of the south choir aisle is the curious spire with the vertical western face which Scott maintained was the original 13th-century end of the aisle. The top stage of the tower, built 1485-92, was restored 1868-70 by Scott. The turrets are new work by him.